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FIG. 1. RETABLE
FRENCH, EARLY FIFTEENTH CENTURY
LENT BY MR. J. PIERPONT MORGAN

THE HOENTSCHEL COLLECTION

GOthic SECTION

I. SCULPTURE

NOTE: Mr. J. Pierpont Morgan's purchase of the famous Hoentschel Collection of French Gothic and eighteenth century woodwork and furniture was noted in the Bulletin for June, 1907. Of this collection, it will be remembered, Mr. Morgan presented to the Museum the eighteenth century section, and placed on loan with the Trustees the part embracing examples of Gothic work:

In order that both divisions may be properly displayed, a special wing has been built and will be ready for occupancy early in the coming year, but pending its completion, the Gothic section will be

shown temporarily, beginning July 1st, in the main hall of the Fifth Avenue Wing.

The following note has been prepared by the Curator of Decorative Arts. It embraces the sculpture of the collection only, the description of the furniture and tapestries being reserved for the August number of the Bulletin.

AMERICA has not heretofore had the opportunity to see so comprehensive a collection of French Decorative Art and Sculpture of the late Middle Ages as is now afforded by the exhibition of the Hoentschel Collection, lent to the Museum by Mr. J. Pierpont Morgan. Even in Europe, it would be difficult, outside of Paris, to discover a public or private

collection in which the various periods of early French art are so well represented.

The development of the art of sculpture



FIG. 2. MADONNA
FRENCH, ROMANESQUE. SECOND HALF OF
TWELFTH CENTURY

can be followed from the twelfth to the sixteenth centuries, and one observes how French taste and French vivacity manifested themselves even in the heavy forms of the Middle Ages. Furniture is represented in nearly all its branches, from the massive church furnishings to the smaller

household fittings. There are also seven Gobelins tapestries, which, in conjunction with the older Burgundian tapestries presented to the Museum by Mr. Morgan, portray the art of the North French and Flemish weavers during the best period—from the fifteenth until the middle of the sixteenth century—from its beginnings in Arras at the time of the Burgundian dominion, to the Renaissance products of Brussels, showing the French influence.

The predominance in the collection of the art of the fifteenth century (late Gothic) is due to the fact that only in the late Middle Ages did the art of furniture and tapestry-making reach a free development, and sculpture liberate itself from the domination of architecture, especially in its more portable form of wood-carving, which adapts itself better to exhibition purposes than the semi-architectural sculptures of the early Middle Ages.

The exhibition is as far as possible chronologically arranged, but works of special interest, such as the Biron Monument among the sculptures, and the large choir stalls among the woodwork, have been given central places. The larger pieces of furniture were necessarily distributed harmoniously throughout the hall, the important pieces being placed against the wall in one of the six alcoves, which, three on either side, line the hall.

The entrance is formed by a row of early Gothic double columns, to the right of which are grouped the fourteenth century sculptures. In the adjoining alcove several choir stalls and Burgundian sculptures, mostly products of the early part of the fifteenth century, surround a stone statue of the Virgin in the style of Claus Sluter.

The room at the end of the hall, which is hung with Burgundian tapestries representing the Seven Sacraments, contains sculptures illustrating the transition from Gothic to Renaissance arranged around a central group composed of the Entombment from the Biron Monument and near-by the Pietà. These works are all of French origin, the smaller German and Dutch carvings being assembled in the two last alcoves on the left side.

Let us consider for a moment some of the individual pieces of this collection which may be classified under the heads of (1) Sculpture, (2) Architectural Details and Furniture, and (3) Tapestries and Textiles.

(1) **SCULPTURES:** From the earliest period of French monumental sculpture, that of the splendid carvings of Arles, Chartres and Saint-Denis, dates a Madonna Enthroned, (fig. 2). Works of this period in their severe composition can only be properly appreciated in an appropriate architectural setting and very few have found their way into museums. Only in the Louvre is a similar statue to be found. If the conception is somewhat constrained, it is also majestic and dignified, to a point not attained by the more worldly conceptions of a later period. Almost opposed to this is the art of the Gothic sculptor—illustrated by two Madonnas carved in wood, the one standing the other sitting, (fig. 3,) dating from the fourteenth century. The portrayal has lost its earlier austerity, and the Madonna is represented bending graciously forward playing smilingly with the Child. But here, too, while the art is already tinged with a certain worldliness, it is still unreal, and governed by a noble tradition.

To break through this tradition and establish in its place a highly individual almost modern conception was the achievement of the Burgundian sculptor, Claus Sluter, one of the greatest masters of all time, whose works date from about 1400. Very similar to his work is a sandstone Madonna, originally painted and gilded, (fig. 4). Comparing it with the famous Madonna in the Abbey of the Chartreuse at Dijon, one finds the same nervous movement, the same intensity of expression in the Mother and Child, and the same richness in the costumes. The conception, that of the Mother gazing on the Child, her look full of sad forebodings, is one which Claus Sluter shared with the greatest sculptors of the Italian Renaissance, Giovanni Pisano, Donatello and Michelangelo.

France, during the fifteenth and sixteenth centuries, could boast of no such

striking figure as Claus Sluter, but after he had led the way towards a natural and individual style, the art of sculpture devel-



FIG. 3. MADONNA
FRENCH, FOURTEENTH CENTURY

oped in a free and realistic fashion in very diverse directions.

Several very charming Madonnas, among them two carved in chalkstone, show this more genre-like, intimate conception of the fifteenth century. They are reminiscent of Gothic art in the curve

of the figure and are already full of the French vivacity and movement.

Sluter's forceful, half Germanic per-



FIG. 4. MADONNA BURGUNDIAN SCHOOL
BEGINNING OF FIFTEENTH CENTURY
ATELIER OF CLAUS SLUTER

sonality was counterbalanced at the end of the fifteenth century by the mild harmonious work of Michel Colombe and the

School of Tours. The collection is especially rich in examples of the art of this period. Not only does it possess in the Biron Monument one of its most famous masterpieces, but splendid single statues, such as the large Madonna with the Child, the Saint George, (fig. 5), the Saint Martin, the Childhood of the Virgin, and the Saint Catherine, completely illustrate its development. All these works are characterized by a quiet restraint, a simple conformation already showing the influence of the Italian Renaissance, and an almost childish sweetness of expression.

To realize how much more forceful and realistic the art of sculpture had become, without sacrificing any of its grace and flexibility, one should compare these works with the pure Gothic productions of the fourteenth or early fifteenth century, such as the fine Saint John the Baptist, from the Isle de France, or the Apostle Relief with its charming lines (fig. 1).

From this polished and gracious art certain works differentiate themselves almost in the manner of caricatures by their long-drawn-out bodies, meagre limbs and grimacing faces. Of these are a sequence of Apostles and a standing Madonna and Child, in sandstone. These works, which are doubtless from Northern France, show the Flemish influence which, as well as the Italian, is traceable in the sixteenth century. If we compare these with the Flemish groups, dating from 1520-1530, fragments of several large wooden altars depicting the Passion, which have similarly distorted figures, we find the origin of that eccentric school, especially in Brussels and in Antwerp, which simultaneously made its appearance in the art of painting with the so-called "Herri met de Bles" masters. The better side of the Flemish temperament, always rather prone to exaggeration, is depicted in some earlier figures dating from 1500-1510—a Saint Anna, a Holy Family in a Shrine, and a Mary Magdalene; works full of a freshness and animation, which, when placed beside sculptures of the French School, seem to belong to a rude and younger civilization.

It is only of late years that an attempt

has been made to differentiate Dutch from Flemish sculptures, from which they diverge in their somewhat ponderous and earnest manner. Typical examples of this school are the St. Anna, Virgin and Child, and a female Saint with a Lectern, also a delightful Holy Family surrounded by Angels.

Finally the somewhat detailed but naïve and cheerful art of the German

sculptors of the late Middle Ages is depicted in an expressive South German relief illustrating the Annunciation, in a fragment representing the Marriage in Cana, of the School of Tilman Riemenschneider, and in two female saints, dating from 1530, which in their somewhat exuberant lines already show traces of the influence of Venice on the Suabian School.

W. V.



FIG. 5. SAINT GEORGE (?)
FRENCH, SCHOOL OF MICHEL COLOMBE
EARLY SIXTEENTH CENTURY



THE ENTOMBMENT

FRENCH, END OF FIFTEENTH CENTURY. FROM THE CHÂTEAU DE BIRON.

LENT BY MR. J. PIERPONT MORGAN

SCULPTURES FROM THE CHÂTEAU
DE BIRON

SAINT JOHN
DETAIL FROM THE ENTOMBMENT

WITH the loan to the Museum, by Mr. Morgan, of the sculptures from the Chapel of the Château de Biron, one phase—and that a most important one—of French sculpture will be represented by a great and typical masterpiece.

These sculptures have been already described by Mr. Paul Vitry, the greatest living authority on the subject, in *Les*

Arts, March 1904, and nothing remains to be added to his masterly exposition, but it may be well to extract from it for the readers of the Bulletin the essential points of his analysis and to amplify it by a comparison with other works of a kindred nature, though for our precise knowledge of these we are indebted to the same author's work on Michel Colombe.

Biron is situated on the borders of Périgord and the Agenais. The Château as it stands dates from its reconstruction after 1444 when it was destroyed by the English troops. Pons de Gontaut, who was Seigneur de Biron towards the close of the fifteenth century, served under Charles VIII in his ill-planned expedition into Italy. While in Rome, Pons obtained from Alexander Borgia a bull permitting him to found a private chapel dedicated to Nôtre-Dame-de-Pitié de Biron. On his return, he constructed two churches one over the other. The lower church was to be used as parish church, the upper was the private and funerary chapel of the family. The chapel was dedicated in 1524, the year of Pons's death. The sculptures of this chapel consisted of (1), the Nôtre-Dame-de-Pitié with Pons de Gontaut and his brother Armand de Gontaut, Bishop of Sarlat, kneeling in prayer on either side; (2), The Deposition, a group of seven figures standing around the tomb into which the body of the dead Christ is being lowered; (3), the tomb of Pons de Gontaut; (4), the tomb of Armand de Gontaut.

Since they form no part of the recent accession, the last two monuments need not concern us except to note that in them the Italianizing influence which is already apparent in the Deposition is much more marked and that they are clearly of a slightly later date.

The Nôtre-Dame-de-Pitié, is the earliest of all. The figure of the Virgin and the dead Christ follow the traditional lines of fifteenth century French renderings of the theme. The subject was indeed one that thirteenth and fourteenth century French sculpture rarely treated and it was only with the rise of a new

realism at Dijon, about the year 1400, that the full possibilities of this culminating motive of Christian pathos were realized.

shown in Sluter's celebrated "Mourners." The kneeling figures being portraits, are less marked in style, but even here something of the Burgundian tradition is



CENTRAL GROUP
DETAIL FROM THE ENTOMBMENT

That realistic movement which was due largely, as regards sculpture at least, to the inspiration of a great genius, Claus Sluter, left its impress for a full century upon French art. Even in this Madonna of Pity executed in the closing years of the fifteenth century in southwestern France, hundreds of miles from the Burgundian point of Anjou, we find many of Sluter's personal characteristics in the rugged, almost harsh realism of the dead Christ and still more in the massive, heavy folds of the Virgin's drapery which emphasize the idea of a figure weighed down with grief in a manner akin to that

discernible in the proportions and the draperies. The treatment of this Pietà is still entirely indigenous, there are no traces here of the more conscious research for suavity of form and mythical composition which the Italians had already developed. This is evident in the strictly literal rendering of the relative proportions of the figure of Christ to that of the Virgin and the consequent want of harmony in the lines of the two figures. The subject was one which presented extraordinary difficulties to any artist who sought for grandeur of style and one has only to look for a mo-

ment at the elaborate science of design with which Michelangelo approached it in the *Pietà* in St. Peters or still more in the late Rondanini and Florentine versions to recognize how innocent our unknown French sculptor was alike of the difficulties and the possibilities of the theme.

But for all its imperfections from the point of view of great and impressive composition, our artist has sufficient command of gesture, of facial expression and above all, sufficient intensity and sincerity of feeling to create a very touching and tender conception of this supreme moment. There is moreover in this, an absence of all forced and theatrical dramatic effects, which makes it essentially finer and nobler than such brilliant Italian contemporary versions as those of Guido Mazzoni and Giovanni della Robbia.

When we pass from this *Pietà* treated with all its native raciness and naïveté to the great group of the Entombment, we recognize that in the few years which have intervened between the execution of the two, a change has just begun to make itself felt, a change that was destined all too soon to destroy the great native tradition of French art and leave in its place a sterile hybrid manner.

But before going into details of style, we must consider the nature and purpose of such compositions as this of the entombment.

Even to this day in some parts of Italy and Sicily, certain scenes of the life of Christ are enacted by means of images. The best known of such scenes is the *Presepio* or Nativity represented by figures sometimes of life size, sometimes smaller, set in a background in which the Stable at Bethlehem is represented, often with elaborate realism. At Easter, a modified representation of the burial of Christ is also carried out. The image representing the dead body being frequently carried from one church to another throughout the whole district and deposited in a tomb in one of the churches till Easter Sunday. In English Parish churches, it was not unusual to

construct especially for such enactments, so called "Easter Sepulchers" set in the wall of the chancel near the altar. One cannot doubt that the extremely realis-



MARY MAGDALEN
DETAIL FROM THE ENTOMBMENT

tic Entombments of which the Biron sculpture is so remarkable an example, were based on such commemorative re-enactments of the burial of Christ.

As M. Emil Mâle has conclusively shown, many motives in later Gothic art are direct transcripts from the religious drama of the day and in these entombments the curious completeness

of the realization, the minute actuality of the details would indicate such an origin. In Italy this realism was carried to an extraordinary degree by Guido Mazzoni 1450-1518, in his *Pietà* at S. Giovanni Decollato at Modena. Indeed his style, and that of his immediate followers, stands in striking contrast to the normal canons of Italian sculpture. The figures are of life size and sculptured in the round, and realistically colored. Both types and costume are accepted from ordinary life without selection or generalization, and display in their attitudes the most liberal expressions of abandonment to grief.

Such liberal and realistic melodrama seems already to anticipate the worst excesses of nineteenth century art and, in spite of his extraordinary skill, we cannot count Mazzoni's as a noble or elevating conception of the theme. In Spain this tendency was carried, if possible, still further in the succeeding century by artists like Pedro Roldan.

Returning now to France, we find the first of these great sculptured groups around the dead Christ, at Tonnerre. The work was executed by Jean Michel and Georges de la Sonnette in 1453, and in comparison with Mazzoni's pomp, betrays the characteristic difference between the realism of Flemish, Burgundian and French art and that of Italy. There is the same detailed realism in costumes and types but far less attempt at dramatic force and unity in the composition of the group.

In the next important treatment of the theme that was executed at Solesmes in 1496, we come very near to the Biron sculptures. Here the movement is more marked and the expression of feeling more complete, but it is not in the direction of vehement action and external theatrical display of grief as in Mazzoni and the Spaniards, but towards a quiet contemplative sorrow, and this idea is rendered by a masterly invention of the unknown artist, who places the Magdalen seated in front of the tomb, so wrapt in mournful memories of her Master's death, that she forgets even to gaze

with her companions at the dead body beside her.

The sculpture at Solesmes must be regarded as the culminating point of this phase of French art. Even Michel Colombe, the artist whose name is always associated with this period, never conceived anything finer, and the author of the Biron sculptures, while he follows a precisely similar tradition and is inspired by the same sentiment, does not quite attain to the surprising beauty of this motive of the seated Magdalen in the Solesmes group. Nor has he quite the command of expressive gesture shown in the woman to the right, at Solesmes, whose body is bent as though turning away from the scene, but with the head reverted with a lingering look of fixed sadness.

One must suppose that the Biron sculptor working so far away from the focus of artistic tradition which by this time was on the Loire and at Moulins, had something of a provincial simplicity in his manner. But for all that, if our monument must yield to the supreme beauty of the Solesmes sculpture, it remains one of the most important and most beautiful expressions of French art just at the moment before it lost its individuality under Italian influence, at the moment when with great sculptors like Colombe and great painters like Jean Perréal it promised a development comparable to that of Italy itself.

In comparing the Entombment with the *Pietà*, we notice, as I have said, a slight change of style. The draperies are decidedly less massive and voluminous, the modeling is less harsh and severe, the expressions of the faces more tender and more sentimental, although the composition still remains almost archaically naïve and lacks any single rhythmic motive to unite the figures. This change to thinner draperies and more softened forms is precisely that which marks the early years of the sixteenth century in French sculpture and although, as we shall see, there are here, too, traces of the influx of Italian ideas, this particular change was probably determined already



THE PIETÀ. FROM THE CHÂTEAU DE BIRON.
FRENCH, END OF FIFTEENTH CENTURY.
LENT BY MR. J. PIERPONT MORGAN

by the normal evolution of the native style. Indeed, to a surprising extent these figures still retain something of the impress which Claus Sluter's genius gave to fifteenth century French sculpture. This is particularly noticeable in the figures of Joseph of Arimathea and Nicodemus. One wears a modification of the peculiar high head-dress with turned up borders which we find in the prophets of the Puits de Moise at Dijon and in both the costume shows but little variation on Sluter's forms.

The Italian influence is however clearly marked in the bas-reliefs on the Sepulcher itself. These represent the stories of Jonah and Abraham's Sacrifice, both types of the Resurrection. Here the small pilasters as well as the mouldings of the Sepulcher are in the style of the Italian Renaissance, though with that provincial note which might result from the work being carried out by French sculptors from Italian designs. No less decidedly Italian is the curious frame of wooden pilasters which surrounds the whole composition.

Nothing is more typical than this, of the curious manner in which the French

artists of the period, trained in a Gothic tradition began to accept the ideas of the Renaissance, applying classic motives to Gothic structures without any definitely understood principle. One may suppose here that if the tradition that Italian sculptors were employed be correct, these sculptors were felt to be artists of such second-rate ability, that neither the general design nor the most important part of the execution, the figures themselves, could be intrusted to them; but that in the treatment of a flat surface like the tomb, their skill in carving and the richness of their classical arabesque ornamentation were welcomed.

But whatever the reason for this odd admixture of inconsistent style which marks the beginning of the Renaissance in all northern countries, the whole effect of our monument is essentially French. It is one of the greatest expressions of the French spirit in the art of sculpture at this interesting period when it was trying to adapt the tradition of a robust and energetic realism to the refined mood and tender sentimentalism of a new age.

R. E. F.



JONAH AND THE WHALE. DETAIL FROM
THE ENTOMBMENT

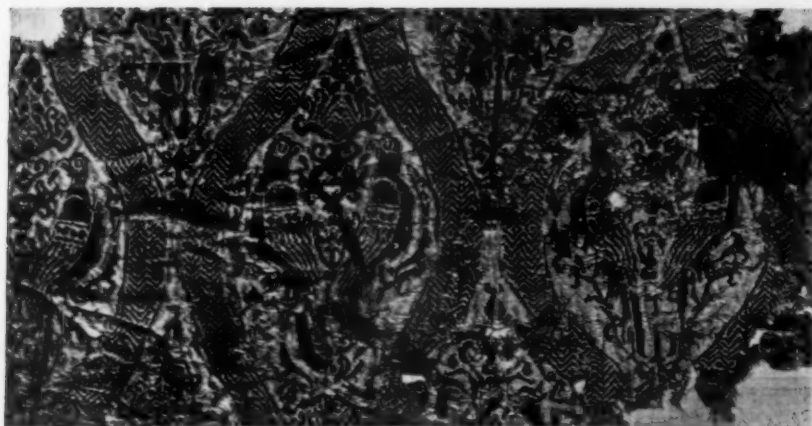


FIG. 1. SILK, SYRIO-EGYPTIAN, FOURTEENTH CENTURY



FIG. 2. SILK, MOUNTED HORSEMAN SPEARING A LION. PERSO-SYRIAN, SEVENTH TO EIGHTH CENTURY

MEDIAEVAL STUFFS

IN the mediaeval textiles the character of Oriental art unites with that of mediaeval Europe. It shows the ability to conventionalize the emblems of nature with imposing effect in the flat, and to express in the outline a lofty and formal rhythm. At the same time, the ideas of the most diverse peoples

join hands in this art, so that it seems almost impossible to separate the characteristics of one from those of another. China, Anterior Asia, Egypt, Byzantium and Central Europe: the art of these lands meets here as on no other territory, and not for a brief period only, but for a thousand years, from about the fifth to the fifteenth century. One may judge from this how complicated and at the same time interesting are the problems of the placing and dating of the stuffs.

Let us take a brief survey of the development.

There are two points of departure: the antique Roman and the antique Oriental art. The former is continued in the Coptic stuffs (from the fourth to the seventh century), which, found in Egypt, were carried far and wide into the Roman empire; in similar manner, the latter in the Sassanidian (old Persian) art (from the fourth to the sixth century) which followed the old Assyrian. The transportation of the silk industry from China in the seventh century to the coast-lands of the Mediterranean Sea, to Syria and Byzantium forms an important dividing line. The half-way station was Persia; in this way the Orient gained a strong influence in the new Territory. The Byzantine stuffs (seventh to tenth centuries) show in part the legends of the Christian Church,

with suggestions of antique motives, and in part free and significant imitations of Sassanidian stuffs with animal and hunting scenes. It has not been possible up to the present time to discriminate between the stuffs made at the same periods in Syria and Egypt (Alexandria).

From the tenth century on, the Arabian art spread over Anterior Asia to outer territories, namely, Syria, Egypt, Sicily, and, especially after the twelfth century, Spain. The patterns of these materials are strictly conventionalized, as are the older ones, but in smaller proportions, and represent especially vegetable and animal forms arranged in rows and interwoven with the arabesque and geometrical bands.

At the same time there began in Europe, especially in Germany, an independent activity. But here also the Sassanidian patterns were imitated, although changed by the Byzantine conceptions, but the old lion, griffin and other patterns were fitted into the Romanesque style with its heavy, vigorous forms.

The influence of the Arabic art, however, became continually stronger in Central Europe, even after the thirteenth and fourteenth centuries: in Spain, Italy, and on the other side of the Alps as far as the Netherlands and the Baltic Sea, Arabic stuffs were found. But gradually the Italian art liberated itself triumphantly from

the bondage of the Orient, and assumed the leadership after the Arabians in Central and Southern Europe. In the beginning, the art was chiefly practised by the Arabians and there resulted a very charming

combination of Italian grace and Oriental conventionalism. Then in the fifteenth century the Italian textile industry became wholly independent, and gained wide extension: the stuffs of Genoa and Venice were worn not less in Germany, Flanders and Burgundy than in Italy. The art had no more the variety of the former century, but showed great perfection within the limits of one pattern, namely, the pomegranate which now appeared in the most diverse variations.

This development is illustrated by the following stuffs of the Museum collection.

A Sassanidian sixth or seventh century silk piece may be considered as the most valuable.

It, however, is not in good condition, but is most effective because of its charm of delicate bluish and reddish tints. The Museum is most fortunate to possess this piece, for in all Sassanidian art nothing has yet been known except a few cliff reliefs, near Kermanshah, several silver vessels in St. Petersburg and Paris, and perhaps a dozen stuff patterns.

Farther west, in Egypt or Syria, and at about the same time as this piece (6th-7th c.), originated two ornamental



FIG. 3. SYRIAN (?) SILK DAMASK, BROCADED, PARTLY WITH SILVER.
THIRTEENTH CENTURY

stuffs and the hunters-piece (fig. 2). The motives which appear in these: the rider hunting lions, the palmetto form, the heart ornament, are characteristic Sassanidian motives, but the conventionalization is less imposing and late classical forms are united with Oriental, as in the drawing of the rider and of the grape leaf branches. The rider stuff, so far as I know, is unique of its kind in this respect, that it does not repeat the rider in the one medallion as is the case in the other examples in Berlin, London, and Nuremburg, but preserves the symmetry by repetition of the rider, reversed, in neighboring medallions of the same character.

Among the ornamental stuffs, fig. 4 (I. Strzygowski has recently treated of these),¹ there is the round medallion with the palmetto tree in two sizes, the shoulder piece (Strzygowski III, 4), the red stuff with the yellow rhombic pattern (Strzygowski III, 14), two strips with alternating star and circle pattern, and some smaller fragments. Six pieces on which the story of the birth of Christ is told more nearly approach the Coptic stuffs. They differ from these in their better drawing, and a technique related to the silks,² so that they were probably introduced toward the end of the activity of the Copts at the time when the silk industry was already known (sixth and seventh centuries). The motives are Byzantine,

¹ *Jahrbuch der kgl. preuss. Kunstsammlungen*, 1905.

² See Hampe in the catalogue of the Germanic Museum, Nuremberg.

but both Egypt and Byzantium may be considered in their execution.

In the next extremely effective piece, well known in literature, which has reversed eagles and gazelles, (fig. 3), we pass over several centuries. The stuff appears in somewhat varied form in Brussels (the Errara Collection), South Kensington Museum, Lyons and Venice, and has been

judged most diversely. It is called now Persian (A. Cole), now Syrian (Migeon), now Italian (Madame Errara), and the date varies from the eleventh to the fourteenth century. The Oriental origin of the twelfth or thirteenth century seems to me to be beyond doubt and Migeon's opinion in regard to the locality the most probable.

The same difficulty in determining the origin is found also in the newly acquired stuff with reversed griffins and lions which is executed



FIG. 4. SILK MEDALLION WITH ORIENTAL PALMETTES. PERSO-SYRIAN, SEVENTH TO EIGHTH CENTURY

with very clever and graceful drawing on the finest material (fig. 1). Remnants of the same kind are owned by the Berlin and Vienna museums, and Dreger has authenticated it also in the background of a Tyrolean painting of the year 1385. According to this, it must have originated about the fourteenth century, although by some critics it is placed as early as the tenth century, in as much as it is found in Egyptian tombs. It seems very improbable that it is Italian as is sometimes assumed. On the contrary, it may have originated in Syria, since some Faiënce fragments found in Fostat near Cairo show related designs.

The pleasing flow of lines in this stuff

has become more stiff in a piece with flying eagle in the form of the Spanish tiles, which originated about the same time (fourteenth century) in Spain. Like a later Spanish piece with trees and arabesques (first half of fifteenth century) it differs essentially in its harsh choice of colors from the Italian stuffs of the same period, which are delicate and bright in coloring as they are graceful in design.

Of these Italian-Arabian stuffs of the fourteenth century two small pieces give a poor idea, especially as they have almost lost their color charm. At the same time one must admire the playful grace with which the conventional form of the animals is carried out; the stag resting in the meadow in one, the chained dog and fluttering eagle in the other; and also the skill with which the symbolic meaning clothes itself in a charming artistic form representing the soul now in the form of a stag languishing for the sunbeams of divine favor, again in that of a dog bound to the earth and threatened by danger in the form of the flying eagle.

W. V.

LADY LILITH BY DANTE GABRIEL ROSSETTI

TO understand Rossetti's extraordinary influence upon his time, we must confine our attention to those of his works which were executed while the creative impulse still inspired and guided his hand. In the fifties and sixties of the last century, Rossetti created a number of designs which, like the poems embodying the same themes, possess the power of moving us by the intensity and strangeness of their passion and the force and perfection of their construction. In such designs as the "Paolo and Francesca" and the "Christmas Carol" he seemed to have recovered the direct expressiveness, the concentration and energy of those mediæval draughtsmen whose art he studied, but never imitated. What strikes one in these early works is the passionate sincerity of his art, his intense conviction; but these great

qualities evaporated early and left him almost entirely without the power of fresh invention and without any real hold upon human feeling, and his late works appear like frigid and mannered echoes of his earlier ideas. Almost all his early works were in water color which he used with unsurpassed force and richness of tone; in his later years he painted more in oil and rarely, if ever, attained to a beautiful or expressive quality in that medium. Even his sense for color, so fresh and original in the earlier work, becomes deadened and it was in his later years that he discovered those weak arrangements of degraded greens and yellows which obtained such a strange popularity among a certain section of the British public, and distinguished that now scarcely credible figure the "æsthete." One looking now at the "Lady Lilith" with its full blooded voluptuous charm and the keen freshness and vitality of its color harmonies, can but wonder that Rossetti became associated in the public mind with the type of anæmic futility caricatured by *Punch* in the seventies and eighties. For here Rossetti uses primary colors of pure pale warm green, golden brown, warm rose and sharp scarlet, and harmonizes them upon a ground of warm white and warm blonde flesh color with a certain zest and gaiety that contradict entirely the notion of languid affectation.

This is, however, one of the latest works in which Rossetti still showed the force of his creative genius. It has already more of the deliberate self-consciousness, is already more akin to a literary "conceit," than those earliest designs already mentioned, but the old fire still burns, he still shows himself not only a great colorist but a master of condensed and expressive linear composition.

The image of Lilith, Adam's first wife, according to Talmudic tradition, had a peculiar fascination for Rossetti and he wove around it some of his mystically sensuous conceptions of women. The first version of the theme was in an oil picture of 1864 repainted with disastrous

results in 1872. Then followed two versions in water color in 1867 of which that executed for Mr. Colbart of Liverpool is generally considered the finer. This is the one now acquired for the Metropolitan Museum. On the back of the frame is a label whereon, in Rossetti's own handwriting, is the following: "*Lady Lilith*, Beware of her fair hair for she excels All women in the magic of her locks, And when she twines them round a young man's neck She will not ever let him go again. Goëthe" (Sic).

Rossetti himself gave expression in poetry to this favorite idea. On the frame of the second water color version was inscribed the sonnet which appears as No. 78 of the *House of Life*, under the heading "Body's Beauty" but with certain variations which make it fit the picture more exactly. It may be therefore of sufficient interest to transcribe it here as being itself an admirable illustration of the idea conveyed by the picture.

Of Adam's first wife Lilith, it is told,
(The witch he loved before the Gift of Eve)
That, ere the Snake's, her sweet tongue could
deceive
And her enchanted hair was the first gold.
And still she sits, young while the earth is old
And subtly of herself contemplative,
Draws men to watch the bright net she can
weave
Till heart and body and life are in its hold.

Rose, Foxglove, poppy are her flowers; for where
Is he not found, O Lilith, whom shed scent
And soft-shed fingers and soft sleep shall snare?
Lo! as that youth's eyes burned at thine, so went
Thy spell through him, and left his straight neck
bent
And round his heart one strangling golden hair.
R. E. F.

BRONZE COPY OF A STATUE OF WASHINGTON BY HOUDON

AFTER Washington's retirement, steps were taken in Virginia to erect a memorial to him, and by resolutions adopted by the Legislature in June, 1784, the Governor was requested to procure a portrait statue of the finest marble and best workmanship. It was left to Thomas

Jefferson and Benjamin Franklin to choose a sculptor, and they finally induced Jean Antoine Houdon to come to this country to do the work. Houdon went to Mount Vernon in October, 1785, where he stayed for two weeks, and took several casts of Washington's face, and certain measurements of his figure, finally producing a standing figure—six feet two inches high—with a cane in his hand,—which was placed in the rotunda of the capitol at Richmond. This statue has certain mannerisms, but, on the whole, it is perhaps the best representation of the face and figure of Washington.

Houdon afterwards made several busts from the original mask which are well known, and his representation supplies the popular idea of the appearance of Washington.

In 1851* William Jay Hubbard, a Virginia sculptor, obtained from the State of Virginia the right to take casts from the Houdon figure. He took two, and made some six replicas or copies in bronze of which one is, or was, in a public square in Richmond; one was said to have been sold to the State of North Carolina, one to South Carolina, one to St. Louis, and one, not long since, was in the Corcoran Art Gallery in Washington. Of the replicas, one was offered many years ago to the City of New York, and a Committee was appointed to consider the question of its purchase. A copy of the report made at the time is in the New York Public Library. This latter replica was bought for the sum of ten thousand dollars, and presented to the City of New York, "A Tribute from the Pupils of the Public Schools." It has, at different times, stood in various places, until some years ago it was erected near the Soldiers' and Sailors' Monument on Riverside Park. It is now moved to the Museum as a permanent loan from the City, in order that it may be properly protected from the weather.

J. L. C.

The inscription on the plinth reads:
Fait par Houdon Citoyen français,
1788. *W. J. Hubbard's Foundry, Richmond, Va., 1858.*

COMPLETE LIST OF ACCESSIONS

MAY 20, 1908 TO JUNE 20, 1908

CLASS	OBJECT	SOURCE
CLOCKS, WATCHES, ETC.....	†Silver watch, maker John Mitzell, London, 1697.....	Gift of Mr. George S. Palmer.
FURNITURE AND WOODWORK ..	†One oak dining table and two short benches, English, early seventeenth century.....	Purchase.
	†Six-legged chest of drawers, American, seventeenth century.....	Purchase.
	†Oblong mirror, English, eighteenth century.....	Purchase.
MEDALS, PLAQUES, ETC.....	†Bronze memorial medal of Agrippina the Elder, Roman, first century, A. D.	Gift of Sir Caspar Purdon Clarke.
	†Bronze copy of the Hicks Prize medal, Meriden High School, Meriden, Conn. obverse and reverse, by Louis A. Gudebrod.....	Gift of Mr. Samuel Stohr.
	†Two original steel dies showing obverse and reverse of the Sir Francis Drake medal, by Rudolf Marschall	Gift of Mr. Edward D. Adams.
	†Jubilee twenty-crown gold piece commemorative of the sixtieth year of the reign of Emperor Francis Joseph of Austria, 1848-1908, by Rudolf Marschall.....	Gift of Mr. Edward D. Adams.
	†Twenty-franc gold piece of the French Republic, by J. C. Chaplain, 1907....	Gift of Mr. Edward D. Adams.
MISCELLANEOUS.....	†One piece of block-printed wall-paper, American, eighteenth century.....	Gift of Mr. Sanford Hallock, Jr.
MUSICAL INSTRUMENTS.....	*Medicine man's dancing rattle and a bone flute, old Sioux; metal bell, Bulgarian; long brass trumpet marked Dampier, Paris, French; metal gong and wooden bell, African; bone rattle and whistle, English, early nineteenth century	Gift of Mrs. John Crosby Brown.
PAINTINGS.....	†Portrait of Augustus Saint-Gaudens, by Ellen Emmet	Purchase.
	†Augustus Saint-Gaudens at Work (replica), by Kenyon Cox.	Gift of a Group of Friends and Admirers of the Sculptor.
	†Pastel portrait of Albert Gallatin, by James Sharples.....	Gift of Miss Josephine L. Stevens.
	*Cassone front, Umbrian School, about 1500	Gift of Mr. James Loeb.
	†Study in Black and Green, by J. W. Alexander.....	Purchase.

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

COMPLETE LIST OF ACCESSIONS—*Continued*

CLASS	OBJECT	SOURCE
PAINTINGS.....	†Still Life—Fish—by William M. Chase.....	Purchase.
	†Six landscapes, by Hiroshigo; two landscapes, by Kawabata Gyokusho; two paintings representing flowers and one representing rabbits, by Ogata Korin—Japanese.....	Gift of Mr. Francis Lathrop.
REPRODUCTIONS.....	*Three copies of painted Greek grave-stones, made by E. Gilliéron, Athens, Greece.....	Purchase.
	†Plaster copy of the Dying Clytie, by George F. Watts.....	Gift of Mr. Walter L. Palmer.
SCULPTURE.....	†Terracotta frame, signed S. Malzarotto, Italian, nineteenth century.....	Purchase.
TEXTILES.....	†Three bead purses, nineteenth century; one drawnwork purse, eighteenth century; one embroidered purse, seventeenth century—Persian.....	Gift of Sir Caspar Purdon Clarke.
	†Two pieces of Hardanger cutwork: cover and band, Norwegian, nineteenth century.....	Gift of Miss Elise Hansen Silljian.
	†Two capes, Point de France, late seventeenth century; fragment of a Reticella needlepoint tablecover, Spanish, seventeenth century.....	Gift of Mrs. Luckmeyer.

LIST OF LOANS

MAY 20, 1908 TO JUNE 20, 1908

CLASS	OBJECT	SOURCE
METALWORK..... (Floor II, Room 32)	Seventy-five pieces of silver, European, eighteenth century.....	Lent by Mr. George S. Palmer.
(Floor II, Room 32)	Silver cake basket, made by William Plummer, London, 1762.....	Lent by Miss Elizabeth Sterry du Fais.
PAINTINGS..... (Floor II, Room 25)	The Venetian Bead-Stringers, by John S. Sargent.....	Lent by Mr. Carroll Beckwith.
(Floor II, Room 12)	Head of a Girl, by James McNeill Whistler.....	Lent by Mr. Hugo Reisinger.
(Floor II, Room 20)	*Portrait of John Angerstein, by Sir Thomas Lawrence Portrait of Master Gregory Shaw, by Sir Thomas Lawrence..... Portrait of Mr. Brown of Westerbaugh, by Sir Henry Raeburn.....	Lent by Mrs. Benjamin C. Porter.
SCULPTURE..... (Floor II, Room 10)	Marble bust, Cardinal Richelieu.....	Lent by Dr. J. A. Irwin.
TEXTILES.....	Brussels tapestry, Christ after Resurrection, about 1500.....	Lent by Mr. William H. Crocker.
	*Not yet placed on Exhibition.	
	†Recent Accessions Room (Floor I, Room 3).	

THE BULLETIN OF THE METROPOLITAN MUSEUM OF ART

FIFTH AVENUE AND 82D STREET

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All communications should be addressed to the editor, Henry W. Kent, Assistant Secretary, at the Museum.

THE PURPOSE OF THE MUSEUM

The Metropolitan Museum was incorporated April 13, 1870, "for the purpose of establishing and maintaining in said city a Museum and library of arts, and the application of arts to manufactures and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction and recreation."

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MEMBERSHIP

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PRIVILEGES.—All classes of members are entitled to the following privileges:

A ticket admitting the member and his family, and his non-resident friends on Mondays and Fridays.

Ten complimentary tickets a year for distribution, each of which admits the bearer once, on either Monday or Friday. These tickets must bear the signature of the member.

An invitation to any general reception given by the Trustees at the Museum to which all classes of members are invited.

A ticket, upon request, to any lecture given by the Trustees at the Museum.

The Bulletin and a copy of the Annual Report.

A set, upon request at the Museum, of all handbooks published by the Museum for general distribution.

In addition to the privileges to which all classes of

members are entitled, Sustaining and Fellowship members have, upon request, double the number of tickets to the Museum and to the lectures accorded to Annual Members; their families are included in the invitation to any general reception, and whenever their subscription in the aggregate amounts to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars see special leaflet.

ADMISSION

HOURS OF OPENING.—The Museum is open daily from 10 A. M. (Sunday from 1 P. M.) to 6 P. M. and on Saturday until 10 P. M.

PAY DAYS.—On Mondays and Fridays from 10 A. M. to 6 P. M. an admission fee of 25 cents is charged to all except members and copyists.

CHILDREN.—Children under seven years of age are not admitted unless accompanied by an adult.

PRIVILEGES.—Members are admitted on pay days on presentation of their membership tickets. Persons holding members' complimentary tickets are entitled to one free admittance on a pay day.

Teachers of the public schools, endorsed by their Principals, receive from the Secretary, on application, tickets admitting them, with six pupils apiece, on pay days. Teachers in Art and other schools receive similar tickets on application to the Assistant Secretary.

COPYING.—Requests for permits to copy and to photograph in the Museum should be addressed to the Assistant Secretary. No permits are necessary for sketching and for the use of hand cameras. Permits are issued for all days except Saturday, Sunday and legal holidays. For further information see special leaflet.

THE COLLECTIONS OF THE MUSEUM

The circular of information gives an Index to the collections which will be found useful for those desiring to find a special class of objects. It can be purchased at the entrances.

THE LIBRARY

The Library, entered from Gallery 15, containing upward of 15,000 volumes, chiefly on Art and Archaeology, is open daily, except Sundays, and is accessible to students and others.

PHOTOGRAPHS.—A collection of photographs of paintings, musical instruments, ancient and modern sculpture, architecture, and the industrial arts will be found in the Basement. The Edward D. Adams collection of photographs of architecture and sculpture of the Renaissance will be found in Room 32.

PUBLICATIONS

The publications of the Museum, now in print, number twenty-three. These are for sale at the entrances to the Museum, and at the head of the main staircase. As to their supply to Members, see special leaflet.

PHOTOGRAPHS ON SALE

Photographic copies of all objects belonging to the Museum, made by the Museum photographer, are on sale at the Fifth Avenue entrance. Orders by mail, including application for photographs of objects not kept in stock, may be addressed to the Assistant Secretary. Photographs by Pach Bros., the Detroit Publishing Co., The Elson Company, and Braun, Clément & Co., of Paris, are also on sale. See special leaflet.

RESTAURANT

A restaurant is located in the basement on the North side of the main building. Meals are served *à la carte* 10 A. M. to 5 P. M. and *table d'hôte*, from 12 M. to 4 P. M.